

# National Coalition for Core Arts Standards

## (Dance) Cornerstone Assessment: (Grades HS Proficient)

**Discipline:** Dance

**Artistic Processes:** Creating, Performing, Responding, Connecting [Focus of Assessment]

**Title:** Human Cost of Cheap Clothing

**Description:** Individually and collaboratively create and perform an interdisciplinary performance art piece inspired by comprehension of readings on sweatshops, the Bangladesh factory collapse and related research. Document learning. Analyze and respond in writing and/or orally about your learning throughout the project.

**Grade:** 9-12

In this MCA you will find: (mark all that apply)

<input checked="" type="checkbox"/> Strategies for Embedding in Instruction	<input checked="" type="checkbox"/> Detailed Assessment Procedures	<input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary	<input type="checkbox"/> Differentiation Strategies <input type="checkbox"/> Strategies for Inclusion
<input checked="" type="checkbox"/> Suggested Scoring Devices <input checked="" type="checkbox"/> Task Specific Rubrics	<input checked="" type="checkbox"/> Resources needed for task implementation	<input checked="" type="checkbox"/> Assessment Focus Chart	<input type="checkbox"/> Benchmarked Student Work

**Estimate Time for Teaching and Assessment:** (mark the appropriate box)

- Approximately \_\_30\_\_ hours       To be determined by the individual teacher

**Strategies for Embedding in Instruction** *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Task 1: Complete the pre assessment of reading comprehension .

Performance Standard(s): **CCSS.ELA-LITERACY.RI.9-10.1**

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Task 2: Research the topic of sweatshops using leveled readings based on textile industry in Bangladesh. [decoded for meaning]

Performance Standard(s): **CCSS.ELA-LITERACY.RI.9-10.1**

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Task 3: Compose a found poem, individually. Synthesize, collaboratively, the content of individual found poems to develop one poem [Transferal of literacy from expository text to poetic expression]

Performance Standard(s): **CCSS.ELA-LITERACY.W.9-10.4**

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Task 4.: Conduct further research to inform the work (e.g. home research to determine where personal belongings were manufactured; simulated sweatshop game; online images of sweatshop conditions. Document work through portfolio and journaling.

Performance Standard(s): Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

DA:Cn10.1.HS1b – Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answer the question posed. ...

Task 5: Explore and develop, individually, movement phrases to represent aspects of research. [encode meaning, embody]

Performance Standard(s): Anchor Standard 1: Generate and conceptualize artistic ideas and work.

DA:Cr1.1.Ia – Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.

Task 6: Compose a group dance using the movements/phrases generated by individuals and incorporating the group found poem. Explore a variety of choreographic devices and dance structures that support the artist intent of expressing “The Human Cost of Cheap Clothing”. Document the process.

Performance Standards(s): Anchor Standard 2: Organize and develop artistic ideas and work

DA:Cr2.1.I – Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

DA:Cn.10.1.4a – Relate the main idea or content in a dance to other experiences. Explain how the main idea is similar to or different from one’s own experiences, relationships, ideas or perspectives.

Task 7: Make revisions on the dance and record. Analyze how the revisions enhance and clarify the artistic intent and journal during the revision process.

Performance Standard(s): Anchor Standard 3: Refine and complete artistic work

DA: Cr3.1.I – Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.

Anchor Standard 7: Perceive and analyze artistic work.

DA: Pr6.1.I Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.

Task 8: Rehearse, refine and perform dance. Use performance dynamics to express artistic intent of the piece. Document dance. Respond to and analyze the choreography by using the rubric for the JSEC Unified Arts Rubric for a Product.

Performance Standard(s): Anchor Standard 6: Convey meaning through the presentation of artistic work

DA:Pr6.1.I – Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal, and performance. Post-performance, accept notes (from

choreographer) and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.

Anchor Standard 8: Apply criteria to evaluate artistic work

DA:Re.9.1.Ia – Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.

[Task 9: Individually complete tasks 2, 3, and 5 then compose a dance study based on the analysis of the reading and found poem. Summative task for SLO]

**Detailed Assessment Procedures** *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Note the Visual Art teacher will be using the same or sometimes similar assessments. School and discipline specific assessment methods.

**Assessment Expectations:**

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.
- G. Student work has been defined in task
- H. Documentation of the process is encouraged
- I. Revision of student work provides powerful learning

**Assessment Administration:**

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly
- B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students learning must be assessed based on identified criteria.
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments

## **Knowledge, Skills and Vocabulary** [focusing on concepts required to successfully complete the task]

### **Key Vocabulary**

#### **Knowledge and Skills** [other than Key Vocabulary]

Students will:

Students will:

- Develop, select and apply a range of strategies for exploring/improvisation
- Acquire observational and analysis skills
- Apply and give feedback for revising choreography
- Gain knowledge and application of movement elements
- Replicate, recall and retain movement sequences
- Understand compositional knowledge such as sequencing and structuring
- Gain knowledge and application of anatomical principles and dance skills
- Demonstrate Dance Literacy
- Demonstrate knowledge of space, relationships and dance structures

**Strategies for Inclusion** (Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.)

Resource:

<http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

[http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/\\_1229](http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/_1229)

**Differentiation Strategies** (Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)

Resource:

**Resources** *[for task implementation]*

Articles of varied leveled readings based on textile industry in Bangladesh; appropriate graphic organizers and/or tools for coding the readings (aides for decoding and selecting information); Access to Computers/IPad/Smart Phones (for electronic research and documentation); video capability and journals for documentation of the process and the revision of the work.

**Scoring Devices** *[rubrics, checklists, rating scales, etc. based on the Traits]*

**Task-specific Rubrics**

**See Appendix**

## Assessment Focus – Creating

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Proficient)
Insert Artistic Process if applicable (using process components)					
Connecting: Synthesize	As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	Synthesize and relate knowledge and personal experiences to make art	Identify further questions about the problem. Conduct further research to inform the work Document work through portfolio and journaling. Apply research in movement exploration	DA:Cn10.1.HS1b – Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed.
Insert Artistic Process if applicable (using process components)					
Creating: Explore	Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	Where do choreographers get ideas for dances?	Generate and conceptualize artistic ideas and work.	Explore and develop, individually, movement phrases that represent aspects of research. [encode meaning, embody] Reflection on the process and the effectiveness of the relationship between the stimuli and the movement	DA:Cr1.1.Ia – Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.
Insert Artistic Process if applicable (using process components)					
Creating: Plan	The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.	What influences choice-making in creating choreography?	Organize and develop artistic ideas and work	Compose a group dance using the movements/phrases generated by individuals and incorporating the	DA:Cr2.1.I – Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent.

				<p>group found poem.</p> <p>Exploration of a variety of choreographic devices and dance structures that support the artist intent of expressing “The Human Cost of Cheap Clothing”.</p> <p>Documentation of the process.</p>	
Insert Artistic Process if applicable (using process components)					
Creating: Revise	Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	Refine and complete artistic work	<p>Make revisions on the dance and record.</p> <p>Analyze and evaluate how the revisions enhance and clarify the artistic intent</p> <p>Journal the revision process.</p>	DA: Cr3.1.1 – Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process

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**BIO: Marty Sprague** teaches international studies and dance at the Juanita Sanchez Educational Complex in Providence, Rhode Island. She co-founded, the Professional Development Institute in conjunction with RI College and Providence College Continuing Education, providing coursework that meets the RI Teacher Certification requirements. Marty has provided professional development in arts education at international, national, and local levels. She has co-authored five books: *Building Dances*, *Building More Dances*, *Experiencing Dance*, *Dance About Anything*, and *Exploring Dance Forms and Styles*. She is also serving on the Editorial Board for NDEO's *Journal of Dance Education*. Marty has a BFA in Dance from the Boston Conservatory and a MA in Dance Education from Teachers College, Columbia University.

## APPENDIX:

Name:

Class:

Date:

### Unified Arts Rubric for a Product – JSEC

	<b>3 Advanced</b>	<b>2 Proficient</b>	<b>1 Emerging</b>
<p>CONTENT/CONCEPT/ LITERACY (encode/ decode meaning)</p> <p>X2</p> <p>21<sup>st</sup> Century Learner Standards: 1.1.1, 1.1.4, 1.1.5, 1.1.8, 2.1.4, 2.2.4</p>	<p>Control of <u>targeted skill</u> and/ or discipline's <u>elements and/or concepts</u> are skillfully demonstrated.</p> <p><u>Research</u> skillfully woven into content.</p> <p><u>Meaning or purpose</u> of product is embedded throughout and clearly drives the product.</p>	<p>Control of <u>targeted skill</u> and/ or discipline's <u>elements and/or concepts</u> are clearly demonstrated.</p> <p><u>Research</u> apparent in content. (e.g., book, web based, interviews, models, video/audio samples, brainstorm...)</p> <p><u>Meaning or purpose</u> of the product is communicated.</p>	<p>Some control of <u>targeted skill</u> and/or discipline's <u>elements and/or concepts</u> demonstrated.</p> <p><u>Research</u> not apparent in content and/or not used effectively.</p> <p><u>Meaning or purpose</u> of the product is not effectively communicated.</p>
<p>DESIGN/COMPOSITION</p> <p>21<sup>st</sup> Century Learner Standards: 2.1.1, 2.1.2, 3.1.4, 4.1.8</p>	<p>Selects <u>design/composition</u> elements that skillfully fit the product and communicate original/innovative/personal voice of the maker.</p> <p>(a) (b) (c)</p>	<p>Selects appropriate <u>design/composition</u> elements that best fit the product</p> <p>(a) (b) (c)</p>	<p><u>Design/composition</u> elements chosen do not effectively support the product.</p> <p>(a) (b) (c)</p>
<p>CONVENTIONS - DISCIPLINE SPECIFIC LITERACY COMPONENTS</p> <p>CCSS Standards: 11-12, #4</p>	<p>Complete <u>control of and masterful skill of</u> <u>literacy components</u> appropriate to the content area.</p>	<p><u>Control of literacy components</u> appropriate to the content area (e.g., grammar, spelling, media design elements, dance elements and qualities, reading/writing music notation, , tempo; visual art – line, value; use of software)</p>	<p>Some errors in control of <u>content area</u> <u>literacy components</u> that interfere with understanding.</p>
<p>EVIDENCE OF REVISION</p> <p>21<sup>st</sup> Century Learner Standards: 1.2.4, 1,2,5, 1.2.6, 2.4.2, 3.4.1</p>	<p>Attaches an abundance of <u>drafts, critiques, and/or reflections</u> so that the making process is clear.</p>	<p>Attaches sufficient numbers of <u>drafts, critiques, and/or reflections</u> as required by the instructor. ____ (number of items)</p>	<p>Little evidence of revision is supplied.</p>

Note to evaluator: When there is less than Emerging level evidence, please indicate by scoring a zero.